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TEMPLES OF TRIPURA

ADRIS BANERJI

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PRITHIVI PRAKASHAN
VARANASI-5 (INDIA)

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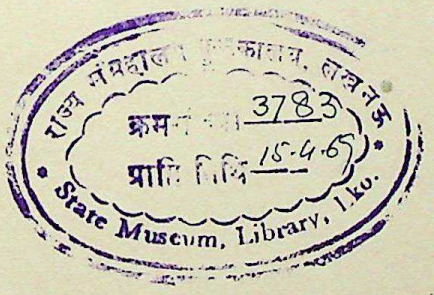
Indian Civilisation Series No : XII

Founder-Editor : **Late Dr. V. S. Agrawala**

Temples of Tripura

by

Adris Banerji



1968

PRITHIVI PRAKASHAN

Varanasi-5

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Published by :
PRITHIVI PRAKASHAN,
B 1/122, Dumaraon Kothi,
Assi, Varanasi–5. (India)

72.2.4
B T.

Published as
Indian Civilisation Series No : XII
Editor : Prithvi Kumar Agrawala

First Edition 1968.
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3183

Printed by :
V. N. Bhargava
Manohar Press,
Jatanbar, Varanasi.

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Dedicated

To The Memory of

Late Dr. V. S. Agrawala

A Friend, Philosopher And Guide.

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PREFACE

The author owes an apology why these rural shrines evidently lacking the traditional aesthetics of Indian temple architecture should call for notice. In the first place, it is due to the inspiration of the late Dr V. S. Agrawala. When I first met him soon after his appointment as Curator, Provincial Museum, Lucknow in 1940, he advised me not to follow the fashionable method of theorising along familiar and well-trodden paths; but, to seek out the forgotten and neglected monuments and sculptures. It was he and the late K. N. Dikshit who suggested to the author the investigation of the Varanasi School of Sculpture, whose origins, development and decay required clarifications. When I have returned in the evening of my life to Varanasi, the scene of my earlier activities in humbler spheres, I miss the lean, tall and scholarly personality a great deal. Unknown to many locals, Uttara Pradesh has the unique distinction of having two international plastic activities running parallel and contemporaneously : Mathura and Varanasi.

As far as the temples dealt with in the present study are concerned, Prof. S.K. Saraswati told me that when he wrote on the temples of Burma (*Journal of the Greater India Society*, Vols. 9 and 10) the existence of these were not known to scholars. This I felt was sufficient justification to moot them before the public. My attention to the rock-cut sculptures at Unakoti and these temples was drawn by a delegate to the Republican Day celebrations of 1954 from Tripura, when I was in the National Museum.

The second great importance of these temples is not merely the diffusion of *Chala* type of temples but contribution of a new style of temple architecture

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unrivalled in India : a happy and affectionate combination of Brahmanical and Buddhist idioms of expressions in religious architecture. In Bihar, Orissa and Assam, the parallel development of *Eka-chura* or *Ratna* type of temples over *Chala* and *Char-chala* roofs has alreedy been noted. But in Tripura votive stupas were used over hutshaped type of roofs, and not *Chura* or *Ratnas*. From the point of view of design they were not at all unsuccessful. Over a rectangular room made by four walls of the sanctum, the predominant cubism was counteracted first by four cylindrical butresses with *kalasa* finials. These met the curved edges of the convex *Char-chala* roofs, to harmonize with which circular stupas with conventionalised *harmika* and *chhatravali* were added in place of a lofty tower (*ekandaka*) or a cluster of miniature towers around a main *sikhara* (*aneka-andaka*) trying to pierce the blue Indian sky. The idea was not only novel but shows a catholicity of spirit and concord.

In conclusion, I have to thank Sri G. S. Telang of the American Academy of Benares for preparing the revised plans, the Archaeological Survey of India for permitting me to reproduce some of their photographs. Lastly, I am indebted to the publishers and editor of the Series for their interest in its early printing.

137/138 New Colony, Author.
Bhelupura, Varanasi,
Sivaratri, The 26th February 1968.

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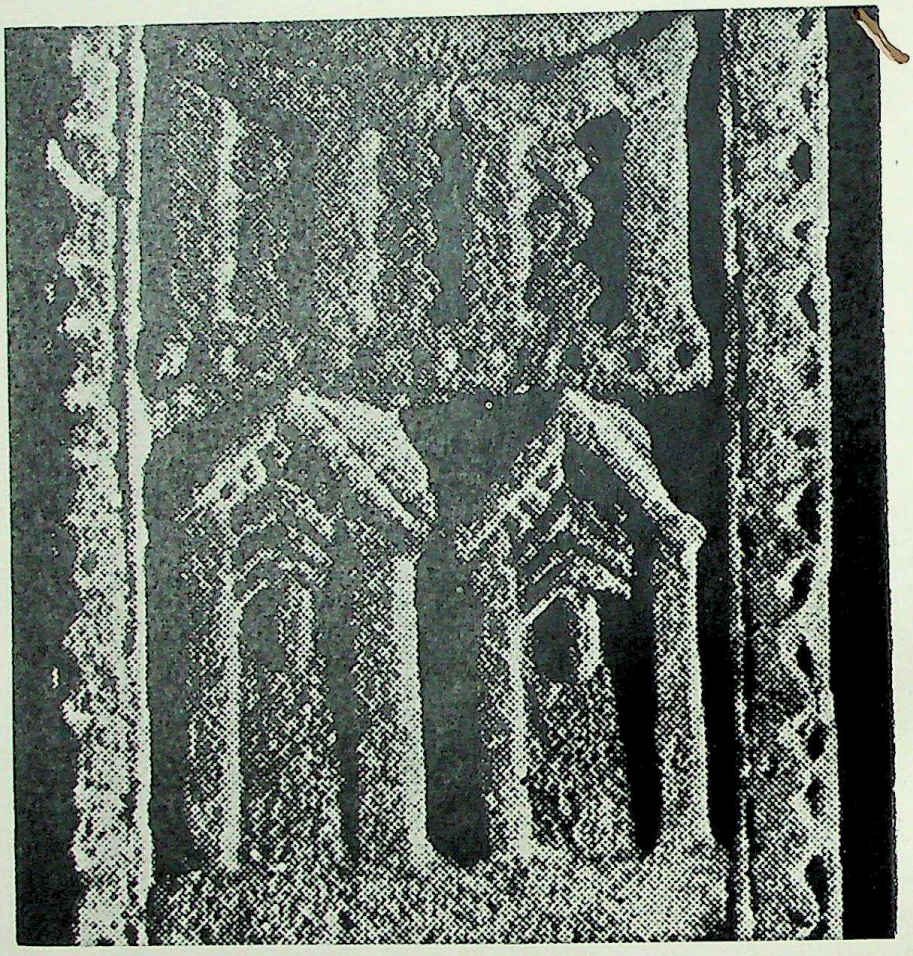
Frontispiece



Two **do-chala** (Jor-bangla) temples on a Sunga pillar .
Now in Archaeological Museum, Sarnath. C.150 B.C.
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Temples of Tripura

From time immemorial, the Indian mind has shown a traditional creative faculty, in the visual arts. But, due to vastness of its area, differences in materials, climate, inaccessibility of one area from another and ethnic basis, it became divided into regional schools. The Indian mind has repeatedly demonstrated an elasticity in absorbing alien traditions, which it assimilated and harmonized with its political, social, economic organizations and aesthetics. At the same time, it formed the sad habit of remaining tradition-bound. This brings us to the art of the former state of Tripura, known in British days as "Hill Tiperrah", due not merely to its geographical conditions, but also to distinguish it, from the district of Tipperah, which now forms a part of East Pakistan. This area originally was included in the state but due to encroachments of the Turco-Afghans and Mughals, passed finally to the E. I. Company on the assumption of the Diwani. The princely family driven to this hilly region was able to maintain its autonomy between the two millstones of the Ahoms of Assam and the Nawabs of Bengal.

The centrally administered area of modern Tripura is therefore located between 22°59′ and 21°31′ N latitude and 91°12′ and 92°24′ E longitude. It is possibly bounded on the south by the districts of Noakhali and Tipperah of E. Pakistan, being the last surviving relic of Muslim advance on the east and west, by Lushai and the Chittagong hill tracts and on the north by Sylhet district. The topography is hilly, covered with bamboo jungles, five or six parallel ranges of hills with fairly fertile valleys between them gradually increasing in elevation towards the east. Along the

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north-western and southern borders are lowlands. The region is drained by six rivers, all of which are navigable by country-boats.

Exactly when human habitations commenced in these jungle-covered hill tracts cannot be determined, unless the spade comes to our aid. One wonders why the area like Assam did not receive the attention of Srimati Debala Mitra. There are reasons to believe that it was included in the Kiratadesa, immortalised by Bharavi in his *Kiratarjuniyam*[1]. In historical times there is evidence to show that they were known to the historical dynasties of Eastern India, the best proof of which are the colossi of Unakoti hills (Plates VII–VIII). For the Mauryan period we have the Silua image inscription (Noakhali district)[2] which palaeographically belongs to 3rd-2nd century B. C., and we have already mentioned the contiguity of Noakhali with Tripura. Then we have the Gunaighar C. P. of Vainyadeva dated in Gupta Year 188 (A. D. 508-09) in the Tippera district, that is the riparian area from which the princes of Tipperah were driven out by the Muslims.[3] It may be inferred that the Tipperah area must have been annexed to the Gupta dominions long before Vainyagupta.

The image inscription of Mahadevi Prabhavati, the queen of Devakhadga, enables us to think that the area came under Khadga rule.[4] The same is the case with Tippera C. P. of Lokanatha and Kailan C. P. of Dharani Rata.[5] The position of the Palas is the same. We have direct references to this region from Mandhak inscription (Tipperah district) of Gopala III, Kamauli plates of Vaidyadeva[6] and Paschimbag (Sylhet district) C. P. of Srichandradeva The Bhardia Inscription of Layadachandra, the two Mainamati C. P. of Govindachandra and the two Varali inscriptions in Akyab district prove occupation by the

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Chandras.[7]. In this way Kantideva, Ranavankamalla, Bhaskaravarman etc. may be taken as rulers of Tripura.

The present ruling family claims descent from the Lunar race (*Chandravamsa*) as found in their chronicles *Rajamala*, composed in verse from the reign of Dharmamanikya (A. D. 1407-39). It is also noteworthy, that this work happens to be the earliest example of Bengali verse.

The object of this booklet is to discuss few temples at Udaipur, which though not very ornate reveal to us a forgotten chapter of Indian architectural development. These are a series of three temples known as the Gunavati group, all from the seveneenth century. Of these the northern temple was built by Mahadevi Gunavati, queen of Govindamanikya (made famous by Tagore in his *Visarjana*) in Saka year 1590 (A. D. 1668–99), as a temple of Vishnu. The other two, on stylistic grounds, may be ascribed to this century too. The western temple faces south-east, the middle one, south, and the southern, south-east. They measure respectively, 4·267 × 4·572 meters, 6·148 × 6·248 meters, and 7·620 × 7·620 meters.

But an earlier temple known as Chaturdasa-devata temple, exists nearby. The dedicatory inscription on the doorway states that it was erected in Saka year 1572 (A. D. 1650-51) as a temple of Gopinatha. There is a second inscription on the *torana* (gateway). Immediately to the west of it, is a similar but smaller shrine known as the Lakshmi-Narayana temple, with a defaced dedicatory inscription. It was entirely built of bricks, no stones of any kind having been used even for decorative enrichment. The next temple now known as Mahadeva-bari is still in regular use—the rest being abandoned—was erected by Kalyanamanikya

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over the ruins of an earlier temple during the reign of Dhanyamanikya. On the other hand, the Hari Mandira is situated at the eastern corner of the Jagannatha tank, the area now being known as Radhakrishnapura. The Bhuvanesvara temple is built over a mound.

Before entering into a detailed account of the temples individually, I shall devote a few lines to an appreciation of their morphology. For this refer to Sketch Plan No. 1. All these temples were erected within a walled compound on a slightly raised stylobate, access to which was obtained by a *torana* of the *misra* variety. These were built of well burnt bricks and shale stones or in rare instances fine grained sandstone. The *toranas* shared with the main structure identical finials. Sometimes steps were provided for reaching the top of the *jagati* or stylobate. All the temples consist of a *mandapa* with *char-chala* roofs and the very same *mastaka* (finial) with the bola interlocked. Then an *antarala* giving access to the *garbhagriha* or the sanctum. The outer walls of the sanctum are of brick, at four corners of which are four tapering buttresses, circular in shape and crowned by a *kalasa* or jar, from the top of which springs the carved cornice, imitating the eves of a thatched roof or *char-chala* hut. These buttresses seem to have been introduced—since such a feature is not met with in their prototypes in Assam, W. Bengal or Orissa—to prevent the corners from splitting out. But in this, as illustrations show, they were completely unsuccessful.

In few examples, attempts were made to avoid the plainness of the exterior walls of the sanctum by unimaginative horizontal mouldings or parallel ribs and horizontal slabs of shale, carved with lotus or rosette patterns. The brick walls were covered with lime plaster, patches of which still survive. Internally, the sanctum is circular like the Chedi temple at Gurgi,

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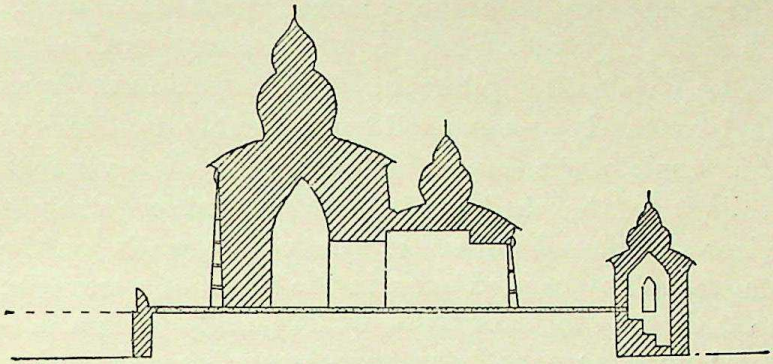
in the Rewa district. The floors were occasionally paved with stones and not with mixed lime and nodular sand



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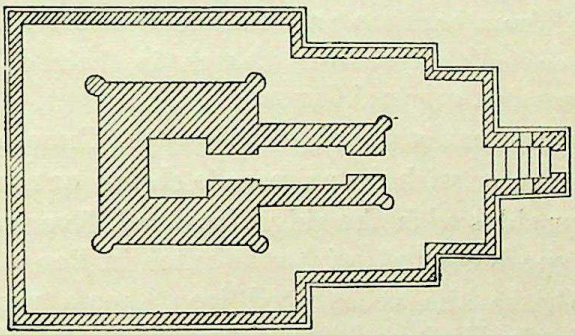

Plan 1.

1. Section and Ground Plan of a typical Tripura temple.

as at Vishnupur. Generally, however, they are of beaten earth. All the arches of the *toranas* or the *mandapas* are multifoil like those found in Ahom palaces and temples, and those in Rajasthan. They were, to repeat, partly of shale stone and partly of brick, followed immediately by a sandstone arch carved out of one single block. Most of the *jagatis* are in a ruinous condition and require to be conserved carefully to explain the design to succeeding generations.

Before proceeding to describe the salient features of some of the important shrines we must discuss the

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antiquity of the style. The first of these is the *Ek-Bangla* or *Do-chala* (two chalas), or two *Do-chalas* placed side by side, interlocked with each other. Its antiquity goes back to 1st century B. C. as it occurs on a railing pillar found in the Buddhist ruins at Sarnath. It was evolved from humble dwellings of the people of the Gangetic Valley. In this, over four walls, two thatched roofs with curved or straight edges are placed on either side of two walls on the shortest sides carried over in the form of a traingle, so that the *chalas* or roofs will lie easily with a tangetal slope to permit the rain water to glide easily. The joining was covered with tufts of thatch to make the joining of the roof water-tight. When the architects turned from bamboo and thatch to bricks and stucco, they copied this sealing thatch in their design and thus created original forms.

The next is the *char-chala* type. These were originally erected with four separate *chalas* or roofs placed on four sides with the ridges covered. Even now when this type is erected without thatch in Bengal, Assam and Orissa the corrugated iron sheets replace the thatch. In U. P. and Bihar, handmade or kiln manufactured tiles have taken the place of thatch. While the antiquity of the *do-chala* goes back to the centuries immediately before the birth of Christ, no information is forthcoming about the *char-chala* before 17 th century A. D.[8], in W. Bengal at least where the style was used by the Khalj Maliks of Lakhnawati and their successors in the riverine districts of Bengal. On the general principle that the concept of the design could not have occurred to the inhabitants of Garmsir or the Abyssinian mamelukes, one may pardonably infer that the *char-chala* roofs were already a current practice so that once the mines of desecrated materials were exhausted, the genius of the local artists introduced this design in the service of Islam.

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I shall now take up the individual temples. The earliest dated example is the Chaturdasa-devata temple, built about A. D. 1650. This consists of a *mandapa* and *garbhagriha* surrounded on the top like *eka-chura* temple of Bengal with an unparalleled *mastaka*. The *mandapa* has a *char-chala* roof with series of receding cornices below. The plain surface is covered with four parallel ribs at equal intervals. In the crescentic arch below the cornice is a rectangular recess which contains the dedicatory inscription. Entrance to the interior is obtained by a doorway with an engrailed arch. The exterior walls of the *garbha-griha* are decorated with a pair of parallel rows of ribs at equal intervals, only two of which are carried on all sides and rest end at the joining of the walls with those of *mandapa* and the sanctum. At each corner is a buttress reaching up to the springing of the eaves of the *chala* roof on the tortoise shaped surface of which we find the hemisherical *anda* (drum) of a stupa over which is a solid sphere with sides shown like an *amalaka*. But it is actually the *harmika* and *hti*. Both the *mandapa* and the sanctum share this feature (Plate I).

Next comes Gunavati group of temples which possess the same feature (Plan 2). The drooping eaves nostalgically remind us of thatched roofs. The square niches contained shale plaques to increase the aesthetics of the exterior walls. The ribs when plastered gave a convex appearance. The arch of the sanctum denuded of the stucco which turned it into multifoil arch looks ogival or Gothic, which in a later section we will see, furnishes evidence of affinities or influence from Burma. The *kalasa* character of the finial of right buttress is more evident. Immediately below the sweeping curve of the roof we find three concentric half circles of brick work, below which are a series of

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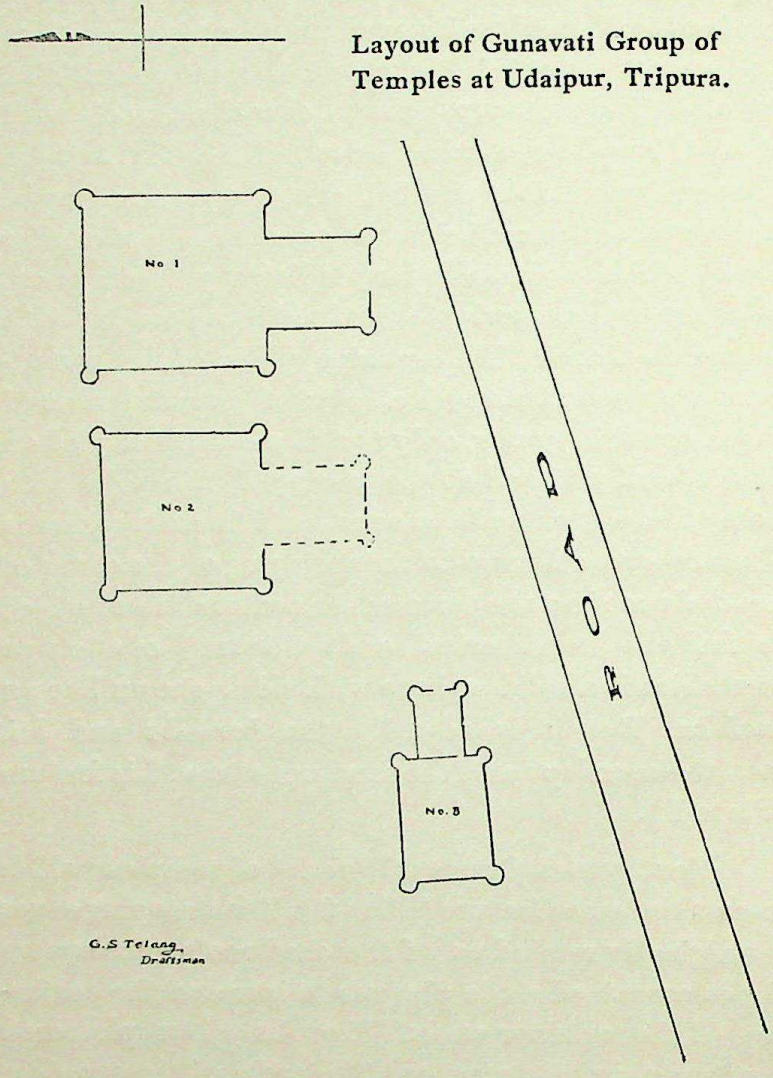
dentils lacking in other examples. But the most interesting is the *anda* of a votive stupa with moul-



Layout of Gunavati Group of Temples at Udaipur, Tripura.

Plan 2

dings all round superimposed on which is a disc like object, like a thin *amalaka*, over which again is a solid cube with angular ridges (Plate II).

The Lakshmi-Narayana temple is more interesting, inasmuch as it helps us to appreciate the process of erection of these roofs. The remains of a stupa is

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easily perceived over the porch. But the *eka-chura* on the sanctum is instructive due to its difference from its prototypes so far discussed. Its lower edges have a series of arches designed on plaster at base. The *amalaka* disc of the Gunavati temple has been replaced by a circular rib to be followed by a bulbous *hti*. The final member is missing. Immediately below the curve of the roof we have series of inverted dentils or trapezes (Plate III).

The Hari temple (Plate IV) gives us further glimpses of the whole design. The site plan shows that the temple faces west. The staircase gives access from *torana* to the *jagati* and then the *mandapa*. From this *mandapa* one enters the *antarala* which gives access to the sanctum, the roof of which is a hypostyle dome. The sanctum, however, is internally square. The torana has *do-chala* roof, like those of Vishnupur, with small arched openings on the northern and southern sides. The elevation of the *jagati* (stylobate) is also clarified by the level on which the two boys are standing. Behind them can be seen the *mandapa* with an almost complete stupa-like *chura* over a *char-chala* roof with the base of the *hti* still in position. There are two puny buttresses on northern and southern corners of the *mandapa*. But it is the *chura* of the sanctum which gives us further idea about the *mastaka*, its form and shape, missing in Gunavati and other temples. The angular ribs of the naked brick work when covered by lime plaster transformed itself into a floral motif, ending in a circular ridge and finally taper upwards, topped by a solid disc.

The Jagannatha temple was a rather heavier and more massive structure sharing all the features of its class. The main characteristic is the absence of ribs all around the buildings but it has shale plaques

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for decoration. The ineffectiveness of the buttress to prevent the splitting of the corners is best evident from the north-western corner of the shrine. But the *stupika* on its roof was more ambitious, elaborate and pretentious affair and finally the *hti* must have followed the same proportion. Unfortunately, however, very little of it has survived. But its shape and form are very illuminating (Plate V).

Of the numerous sculptures a Chaturmukha *lingam* (Pl. VII a) is definitely reminiscent of the Gupta tradition without the latter's vitality, charm and grace; as well as the effiminate emotionalism of the Palas from the 9th century A. D. The Vishnu image belongs to 10th-11th century (Pl. VII b). The third, the head of a rock-cut colossus of Siva, which might appear as gruesome and grosteque to Aldous Huxley, though at first glance shows certain amount of crude archaism, betrays sensitive modelling (Pl. VIII) Clearance of the jungle can only reveal its merits and demerits. They are all at Unakoti-Koilasahar, a place which can be reached in 5 or 6 hours by bus and less in a private car or jeep. The whole hill front is covered with images of various gods and goddesses belonging to various periods, of which three have been reproduced to emphasize the importance of this art, as well as the fact that the hill tracts of the Tripura were known to the earlier dynasts of Eastern India.

The above discussions undoubtedly suggest certain conclusions. It is evident that the former ruling dynasty, claiming descent from Chandravamsa Kshatriyas, driven to the sub-mountain area, having remains of previous ages, on the fall of Indian independence at the hands of the Turco-Afghans, attempted to reorganize new hearth and homes on the rubble and shambles of their classical heritage. Possibly, commencing as the feoffees of either the

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Palas or the Senas, they became autonomous when the Turkish deluge swept over north Bengal after 1200 A. D. While they cherished their Kshatriya antecedents, they intermarried with neighbouring Assamese princely families. As long as they were able to occupy the riverine plains now known as the district of Tipperah, in East Pakistan, they had ample scope for extensive commercial intercourses, riverborne trade, and cultural contacts.

Indian architecture in medieval times despite the organized mechanical existence, ruled absolutely by Canon, developed many substyles. Instances are not rare when one style has buccaneered into another successfully or unsuccessfully, say for example the Pratihara art into that of Gujarat temple style. Unlike A. Ghosh, I do not favour giving geographical denominations to temple styles, since, as in the case of Rajasthan, due to political supremacy or cultural intercourse the style might have immigrated. In Assam, a complex style was created by the Ahoms. It appears, however, that not one but several styles got mixed up in Tripura from 13th century onwards. All these were tradition-bound, decaying with each reign in vigour and originality, without any point where it met any fresh impulse at creation. The poverty of technical skill is evident from their inability to use stone by the *sthapatis*. Yet, at Unakoti, we have the evidence of skilled stone masons from the 8th to 10th century. In West Bengal, laterite was used, though very hard and coarse-grained. In Kamarupa both brick and stones were used with equal success. But not so in Tripura. Only a desire to avoid the monotony of the whitewashed bare walls, they used parallel ribs or mouldings as in Tripura-sundari temple, reported to have been founded by Dhanyamanikya (Pl. VI). They utilised shale plaques

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with floral or geometric motifs. Shale is a fussile rock, formed by consolidation of clay, mud or silt. It has a fine stratified or laminated structure.

The first style is the *Chala* type of Bengal. Like Assam both *do-chala* or *char-chala* types were prevalent. While the *do-chala* like Vishnupur (excepting the two *Jorbanglas*) was confined to *toranas*, the *char-chala* was used to roof the temples. But the *ath-chala* and the *Ratna* types are conspicuous by their absence at least at Udaipur. With the result that these have preserved for us a unique type of *chura*. That is, an evolved type of Buddhist stupa. There is no parallel of the corner buttresses in Hindu temple architecture. They are evidently borrowed from Indo-Muslim *minars*. Their technological success is questionable. Nevertheless, they preserve for the posterity the adaption of Muslim elements in 17th century Tripura. The renovated Tripura-sundari temple (Pl. VI) looks like a typical Burmese Pagoda, which brings us to our main point.

An analysis of the finials of the Tripura temples shows, that instead of the *griva* etc., a small *anda* was constructed on the *char-bangla* or *char-chala* roofs with a circular spheroid *harmika* over which there was possibly a *hti* (?). In Ahom temples, particularly the Sivadol and Vishnudol at Sibasagar, we find that a series of conventionalized *amalakas* were used as finials as at Rajbari Matha in Decca district. The same is the case with Vishnudol at Jayasagar and Siva temple at Negriting, all in Sibasagar district. But in the remote hill of Tipperah we find brick built stupas placed over a Hindu temple with the *hti* transformed into an incomprehensible floral motif. Where did the conception originate ? While it is logical to admit the existence of Buddhism in Tripura and the neighbouring areas from Indonesia to Assam, what

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were the causes that led to the utilisation of these in the 16th to 17th centuries ? The clue is probably furnished by, to repeat, Tripurasundari temple. That is possibly Burma.

According to A. K. Coomaraswamy, Indo-Burmese contacts possibly started in c. 250 B. C., that is Mauryan period and by the 5th century of the Christian era there were possibly Indian colonies in Tagaung in the north, Old Prome on the Irrawady and Thatun on the sea-coast. These hypothetical assumptions are amply corroborated by Saiva and Vaishnava sculptures, Buddhist stupas, and reminiscent of Gupta plastic activity. Hinayana, Mahayana and Tantrik Buddhism were all prevalent there. In the 8th century a people called Talaings of Pegu conquered Prome and established a new capital at Pagan. It is with Pagan that we are most concerned, as pointed out by S. K. Saraswati, for a singular contribution to Burmese religious architecture. According to their form Coomaraswamy divides the Burmese stupas in three classes. The cylindrical type of Dhamek at Sarnath, found at Ngakywe-Nadaung, Pawdawmu with its bell shaped form and hemispherical like those of Sanchi, and Dharmarajika erected by Asoka at Sarnath, Nagarjunakonda, Amaravati etc. According to Griswold there were four types.[9]

But, the most important for our purpose are the Abeyadana, Potothamya and Mingalazedi. The first two were built in the reign of Kiyanzittha (A. D. 1084–1112) while the third was erected in A. D. 1274[10]. Their importance lies in the fact that the modern Burmese Pagodas ending in the celebrated Shewe-Dagon Pagoda at Rangoon have done away with the various stages of *anda*, *harmika* and *hti* but slope upwards without marked distinctions. The commencement of this great break with the religious

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architectural tradition takes place from these *stupa-sirsha* temples of the 12–13th centuries. What concerns us at Tripura are the forms of the *chura* in the form of a stupa as well as their general design.

The stupas, by origin and function, were symbolic, but they have been utilised on Saiva and Vaishnava temples. The forms are not very distant from their ancient examples in Burma. They are neither cylindrical nor bell shaped, but, hemispherical, with plain mouldings either at base as in Chaturdasa-devata temple, or at the middle like the Gunavati temple. Finally two parrallel or concentric circular mouldings like that in Jagannatha temple. Then the height slopes upwards to meet the base of the rectangular *harmika* whose place is occupied by a floral object, with a ring immediately above its junction with the hemispherical dome, recalling to mind the series of conventionalized umbrellas on Pala and Sena votive stupas, but differing from them in form and design. Over these was possibly the *ayudha* of the deity.

It is undeniable that along with the migration of religions, the architectural designs diffused themselves in Burma from India. Whether they did so by overland or sea routes are beyond the scope of our present discussions. But the problem that we have to resolve, in the absence of examples in Assam and Chittagong hill tracts, is how the influence reached Tripura when it was hemmed on all three sides by Muslims. There are two answers possible. Buddhism survived in Chittagong and the adjoining hill areas till the creation of Pakistan. Its neighbour was Arakan from which place pirates (locally known as *Mads*) raided the deltaic region. Pirates did not carry instruments of cultural expansion or artisans for the transplantation of temple types, without any civil architecture. Therefore, one alternative possibility is

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that, these novel ideas of *stupa-sirsha* hutshaped temples came through Arakan via Chittagong or through Assam along the routes, by which millions of refugees tried to reach India during the Japanese advance through Burma, and many of which are now being exploited by Chinese imperialists and Indian Mirzafars.

The other alternative is an interesting piece of evidence, to which my attention has been drawn by S. K. Sarasvati. Though no actual temple exists, and even if their buried remains are traced and excavated, no data about the superstructures will be available. Representations of such *stupa-sirsha* shrines are found in an illustrated manuscript of *Ashtasahasrika Prajnaparamita*, now preserved at Cambridge (Add. 1643). This was copied in Newari Era 135 = A. D. 1015–16. It contains many illustrations of the celebrated Buddhist and Brahmanical shrines in India. Several of its folios depict temples with a miniature stupa on the roof. These are folio Nos. 89 (temple of Vajrapani-Mangakoshta at Oddiyana); 127 (Dharmarajika Chaitya in Rarha country, which shows a *harmika*, stupa and *chhatravali* on the roof); 133 (the temple of Jata Lokanatha in Rarha) etc. These miniatures unmistakably establish that even in the 11th century of the Christian era the Nepalese were acquainted with the existence of *stupa-sirsha* temples of India. Therefore their earlier existence can not be completely ruled out. But between the 10th and 16th centuries there is a hiatus of 600 years. We are therefore grateful to these Bengali architects, in leaving for posterity, the proof of survival of these unique style on the soil of India ; notwithstanding the ocean of blood, toil and tears that flowed, during the preceding six centuries. That in my opinion, is their greatest gift to the race, society and the nation which has not been sufficiently recognized.

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NOTES

1. For Kiratas and their country *cf.* the writer's "Lingams of Jalpaiguri", **Our Heritage**, Calcutta, Vol. XIV. 1965, Pt. 1, pp. 13–22.
2. Silua (Noakhali district) image inscription, **Annual Report of the Archaeologieal Survey of India**, 1930–34, Pt. I. pp. 38–39.
3. **Indian Historical Quarterly**, Vol. VI. p. 40.
4. **Journal and Proceedings of the Asiatic Society of Bengal**, (New Series), Vol. XIX. pp. 375 ff. ; **Epigraphia Indica**, Vol. XVII, pp. 357 ff.
5. **Ep. Indica**, Vol. XV, pp. 301 ff ; and **IHQ.** Vol. XXIII. pp. 221–41.
6. **Varendra Research Society Monograph No. 8** : "Rajshahi". (1950), pp. 104–05 ; **IHQ**, Vol. XXVIII, pp. 55–57; **Ep. Ind.** Vol. II, pp. 347 ff.
7. **Journal of Asiatic Society of Pakistan**, Vol. VI, p. 271 ff; **EI.**, Vol. XVII, p. 349 ff. **Proccedings of the Indian History Congress**, 1960, pp. 36 ff. and **EI.**, Vol. XXII, pp. 108–09.
8. The whole question has been discussed by me elsewhere.
9. A. B. Griswold, C. Kim and R. H. Pott, **Burma, Korea and Tibet** (Art of the World Series), 1964, pp. 13 ff. Figs. 7–9., 11, 14–15 and Plates 1 and 2 facing p. 22.
10. **Ibid.** Fig. 14; **Annual Report of the Archaeological Suryey of India**, 1908–09, p. 31; H. Zimmer, **The Art of Indian Asia**, Vol. II, Plate 472.
11. Photographs of some of these folios taken by Dr. P. Pal. are in the Archives of the American Academy of Benares.

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I. Chaturdasa-devata Temple. C.1650 A.D Udaipur, Tripura.
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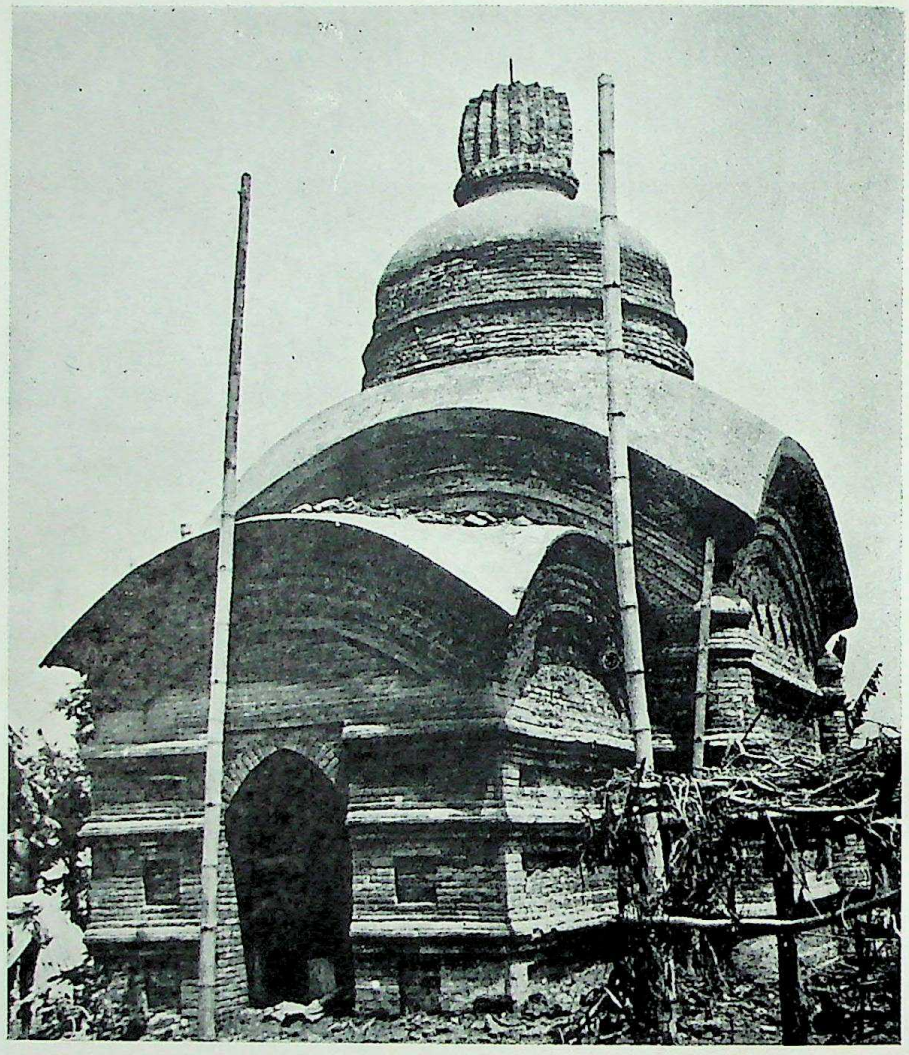

II. Gunavati temple. C. 1668 A.D. Udaipur. Tripura.
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III. Lakshmi-Narayan Temple. Udaipur. Tripura.
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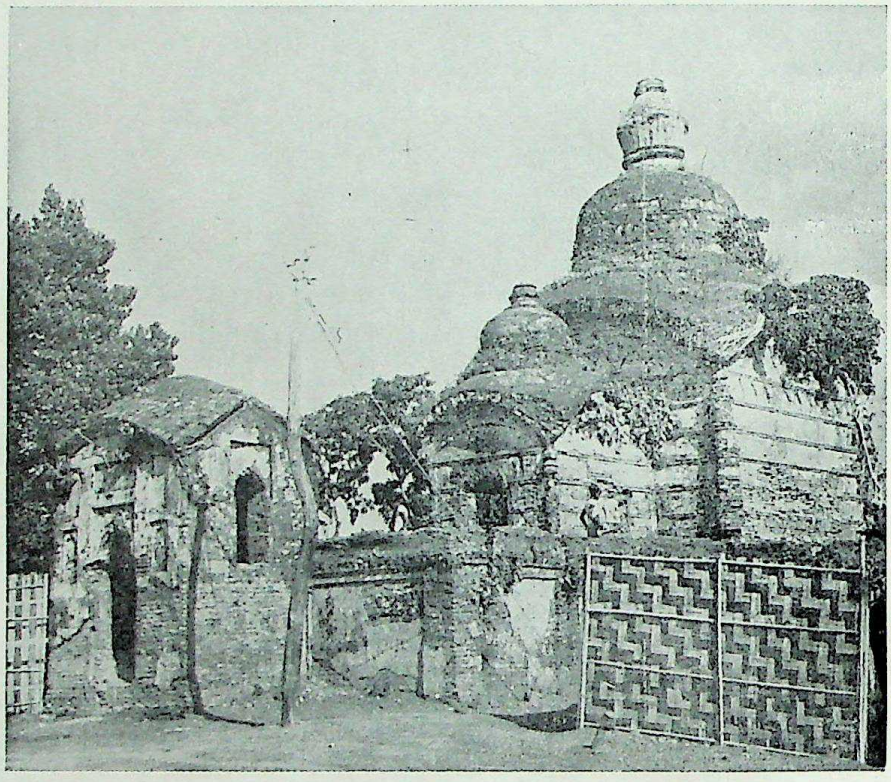

IV. Hari Mandir, from south-west. Udaipur. Tripura.
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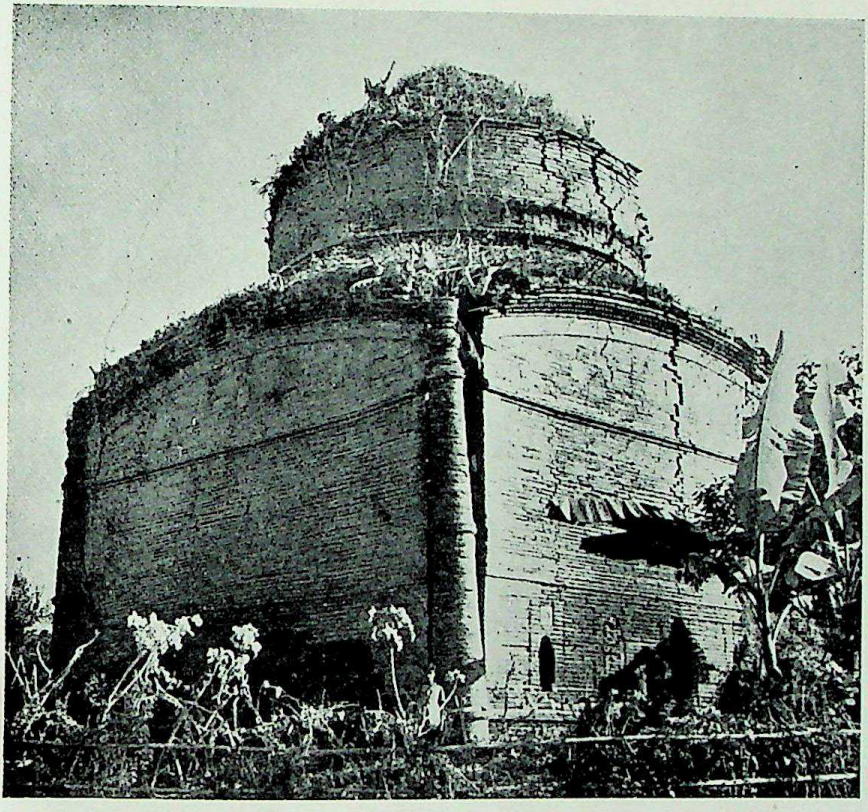

V. Jagannatha Temple. Udaipur. Tripura. Backview.
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VI. Renovated Tripura-sundari Temple. Udaipur. Tripura.
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VII. (a) Chaturmukha - lingam. (b) Vishnu standing.

Both from Unakoti. Tripura.

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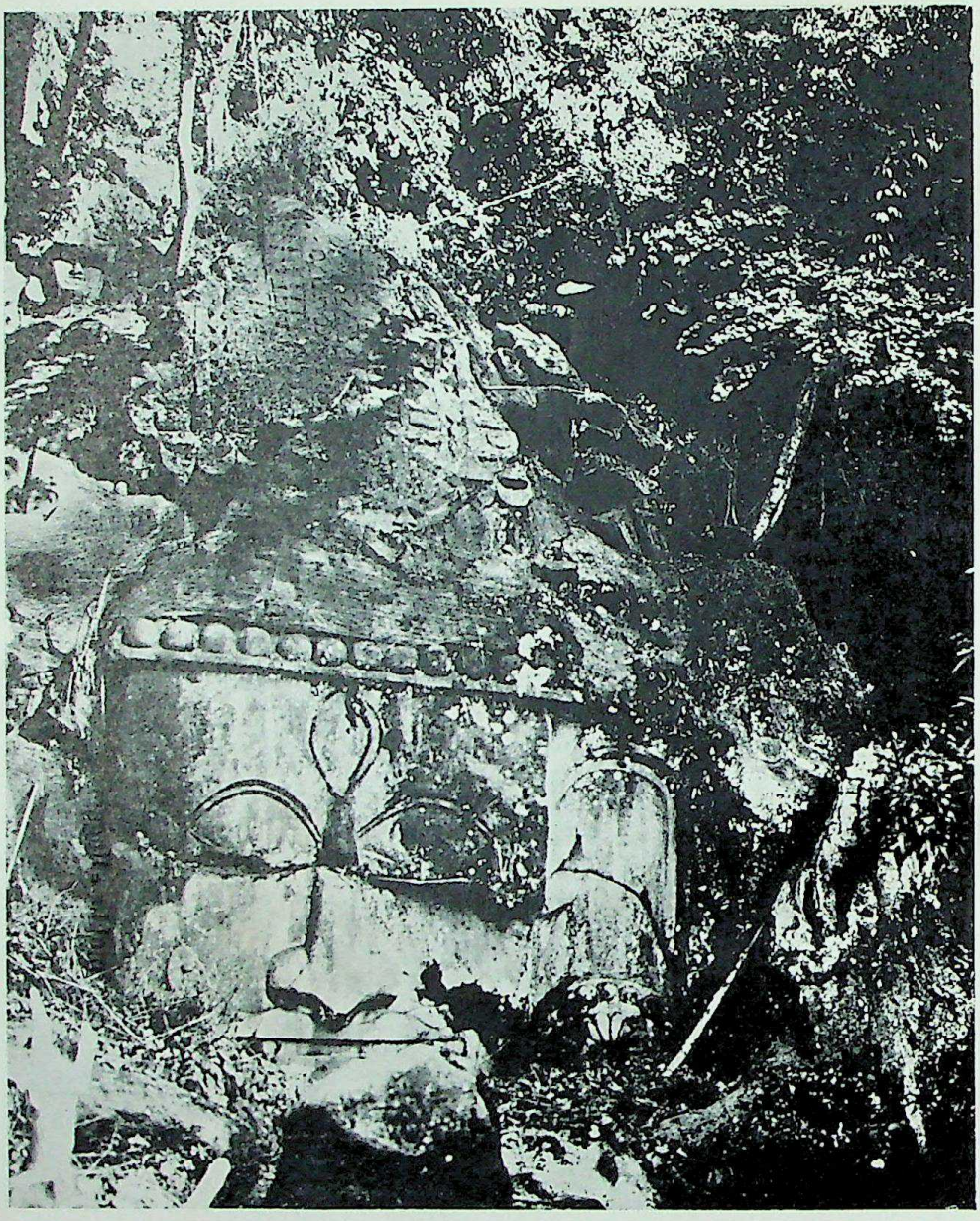

VIII. Rock-cut colossal head of Siva. Unakoti. Tripura.
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ILLUSTRATIONS

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Frontspiece— Jor Bangla or two dochala temples, c. 150 B. C. Sarnath Museum.

Plate I. Chaturdasa-devata temple at Udaipur, from South-west.

Plate II. General view of Gunavati temple.

Plate III. Lakshmi-Narayana temple from South-east.

Plate IV. Hari Mandira from South-west.

Plate V. Jagannatha temple, back view.

Plate VI. Renovated Tripurasundari temple.

Plate VII. (a) Chaturmukha lingam, Unakoti (9th century).
(b) Vishnu (11th century).

Plate IX. Rock-cut colossal head of Siva (12th century).

PLANS

1. Section and ground plan of a typical Tripura Temple.
2 Layout of Gunavati group of Temples.

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GLOSSARY

Amalaka—the member immediately below *Kalasa* on a temple, shaped or formed as a *Phyllanthus Emblica.*

Anda—the cylindrical or hemispherical portion of a *stupa* or votive *stupa.*

Anekandaka—multi-towered temples.

Antarala—the passage between the porch and the sanctum of a temple

Bangla = Chala—gabled roof houses of brick or mud. The former was used in early British days.

Chandra-vamsa—Lunar family.

Chala—roof of a thatched hut. One side of a gabled roof.

Char bangla = Char chala—the tangental roofs on four sides of a hut bunglow or temple.

Char chala—the same as Char Bangla.

Chhatravalis—stylised or conventionalised series of umbrellas on a votive *stupa.* Also called *Hti.*

Chaturmukha—a phallus having four faces.

Do-chala—the two sides of a gabled roof.

Eka chuda (chura)—One tower or a single spire. Also called *ratna.*

Ekandaka—a temple having one tower,

Garbhagriha—sanctum.

Griva—neck of a temple, immediately belwo *amalaka*

Harmika—the rectangular finial of an early *stupa.*

Hti—series of umbrellas. The same as *Chhatravalis.*

Jagati stylobate.

Kalasa—a jar like finial of a temple.

Mandapa—porch of a temple.

Mastak—the portion of a temple consisting of *griva, amalaka* and *Kalasa.*

Misra—mixed.

Ratna—synonymous with Chura.

Sikhara—tower.

Sirsha—top of roof. The same as *mastaka* in north Indian temples.

Torana—the main gate.

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